

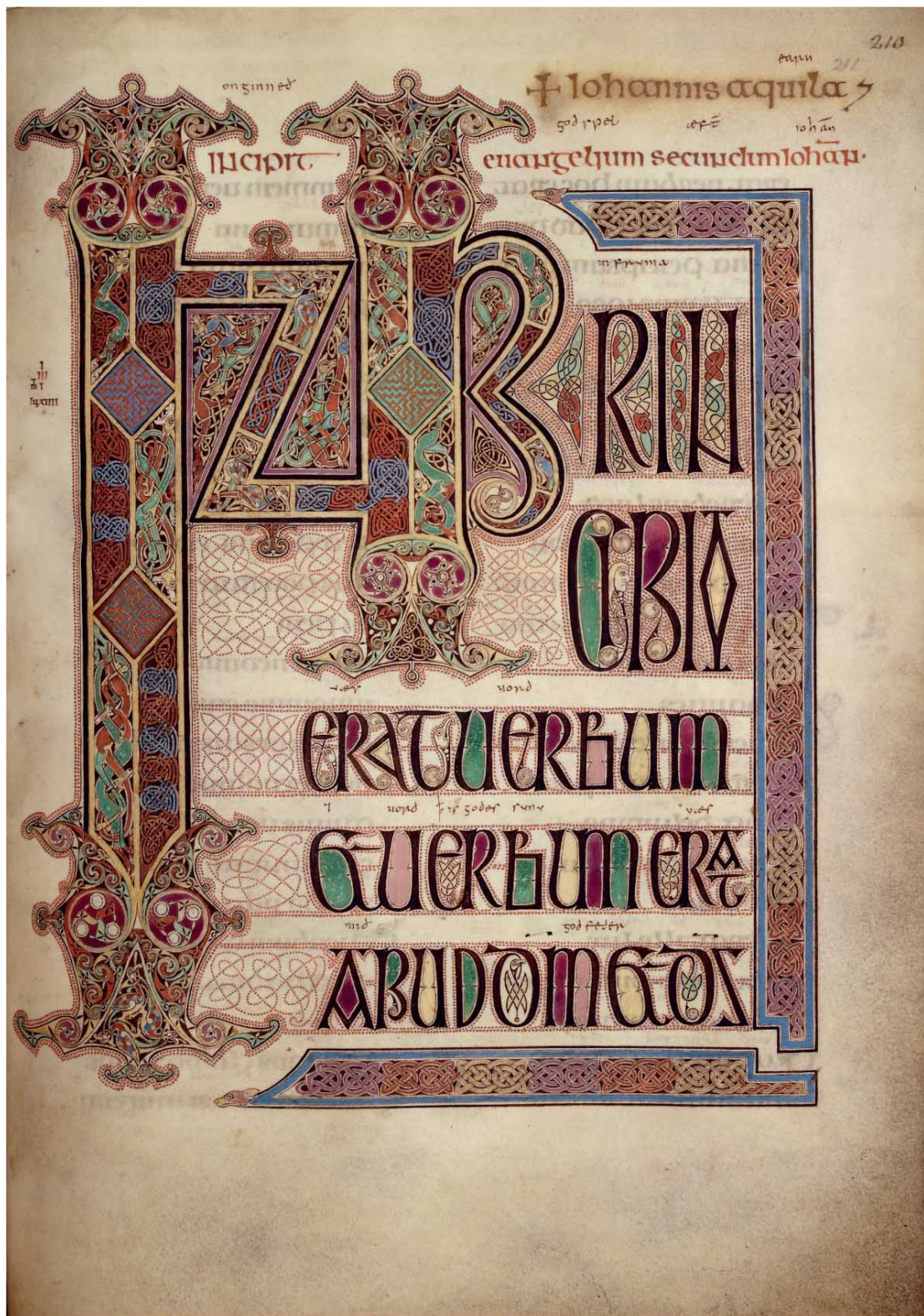
Image Galleries

The Middle Ages (to ca. 1485)



Scepter, from the Sutton Hoo Treasure, ca. 625 C.E.

Discovered in 1939, among other items (jewelry, pottery, fragments of a helmet and shield), in a funeral ship buried in a mound near the coast of East Anglia, the scepter—probably a symbol of royal authority—consists of a massive ceremonial whetstone carved with faces and attached to a ring of twisted bronze wires mounted by an intricately carved stag. The treasure suggests the one laden on Scyld's funeral ship in *Beowulf* (lines 26–52; p. 43) and the material world imagined throughout the poem; the scepter evokes the “gold standard . . . / high above [the king's] head.”



Lindisfarne Gospels, opening page of the Gospel of St. John

This book was produced in the early eighth century in the monastery at Lindisfarne, an island off the coast of Northumbria in northeastern England. It was written on vellum (animal skin). This magnificent page expresses the dynamic cultural encounter of different traditions. The large letters form the beginning of the Gospel of St. John in Latin ("*In Principio erat verbum et verbum erat apud Deum, et Deus . . .*" ["In the beginning was the word, and the Word was with God, and God . . ."]); within the letters of that learned language, which voice a Christian theology influenced by Greek philosophical ideas, the illuminator mixes Germanic pre-Christian visual and vernacular elements: the complex, abstract, interlaced patterns, with animal and human forms, fill and/or surround the letters (see the snake tucked into the stem of the capital "P" and the human face that emerges from the "c" of "*cipio*"); and a later, tenth-century monk has provided an interlinear translation of the Latin (beginning "onginneth godspel"), written above the Latin heading "*incipit evangelium*" ("[Here] begins the gospel . . .").



Mappa mundi, or "map of the world," after 1262

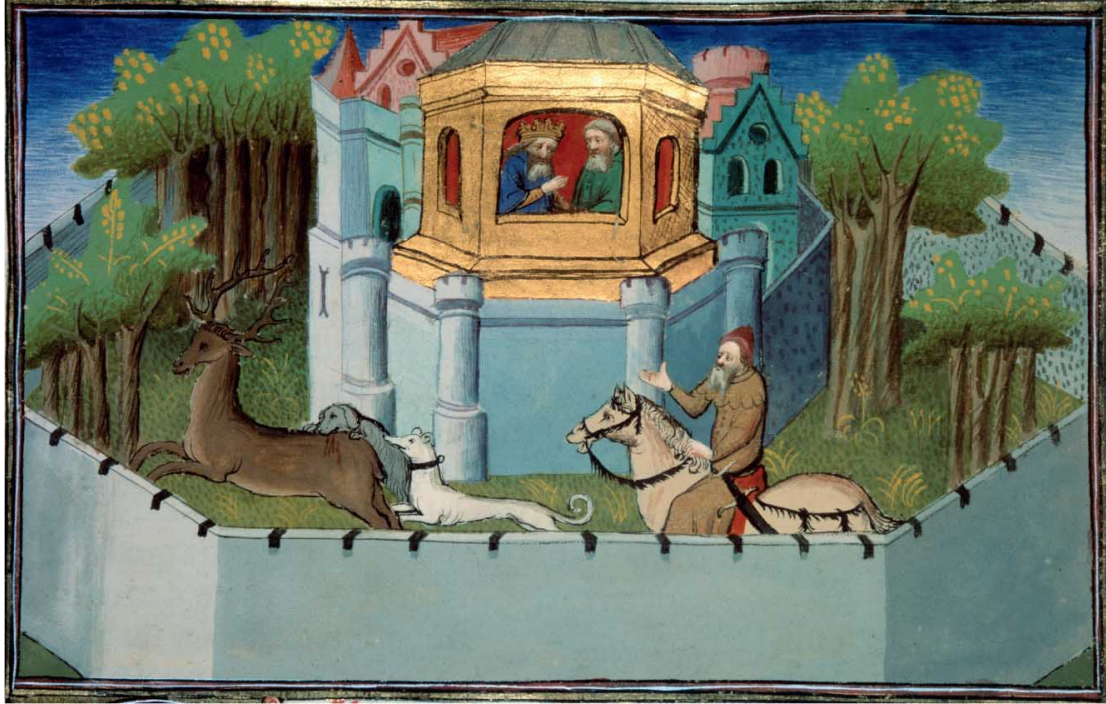
More than a thousand *mappae mundi* survive from the western Middle Ages (see pp. 287–88). Most follow a “T-O” pattern: the habitable world appears as a circle, an “O,” divided into three regions by a “T” signifying the Mediterranean Sea. Since the map is oriented with east at the top, Asia appears there; Europe is on the bottom left; Africa, the bottom right. The crossbars of the “T” intersect at the world’s center, Jerusalem. Britain is a marginal detail near the edge. This map, known as the Psalter World Map, is not quite seven inches high, and its small surface is crowded with 170 individual inscriptions. It would have been used not for navigation but for contemplating the organization and diversity of the divinely governed world.



The King of Tars, manuscript illumination, 1330s

This illustration accompanies a London-produced manuscript of the Middle English romance *The King of Tars* (see pp. 292–319). It depicts the Sultan of Damascus in two scenes of worship. The one on the left shows him alone worshipping an idol—a religious practice wrongly attributed to Muslims by numerous medieval Christian texts. The one on the right depicts him with his Christian wife, the Princess of Tars, worshipping before a crucifix. The pigment used for the figures’ skin color has evidently become

discolored with age, making them both appear dark—despite the fact that the Princess is “white as feather of swan” and that the Sultan, after deciding to convert, “all white became through Godes grace.”



Palace of the Great Khan, from *The Book of John Mandeville*, 1410–12

This illustration from a French manuscript of *The Book of John Mandeville* shows the palace of the Great Khan, ruler of Cathay, shimmering with golden splendor (see pp. 327–28). As Mandeville recounts, the lavish grounds make it possible for the Khan to go hunting “without ever leaving his palace.” The author is fascinated by the riches, esoteric learning, and elaborate social organization of Cathay. This sumptuous manuscript, owned and read by important French noblemen, contains *Mandeville* and several other medieval texts about contact between Europe and Asia.



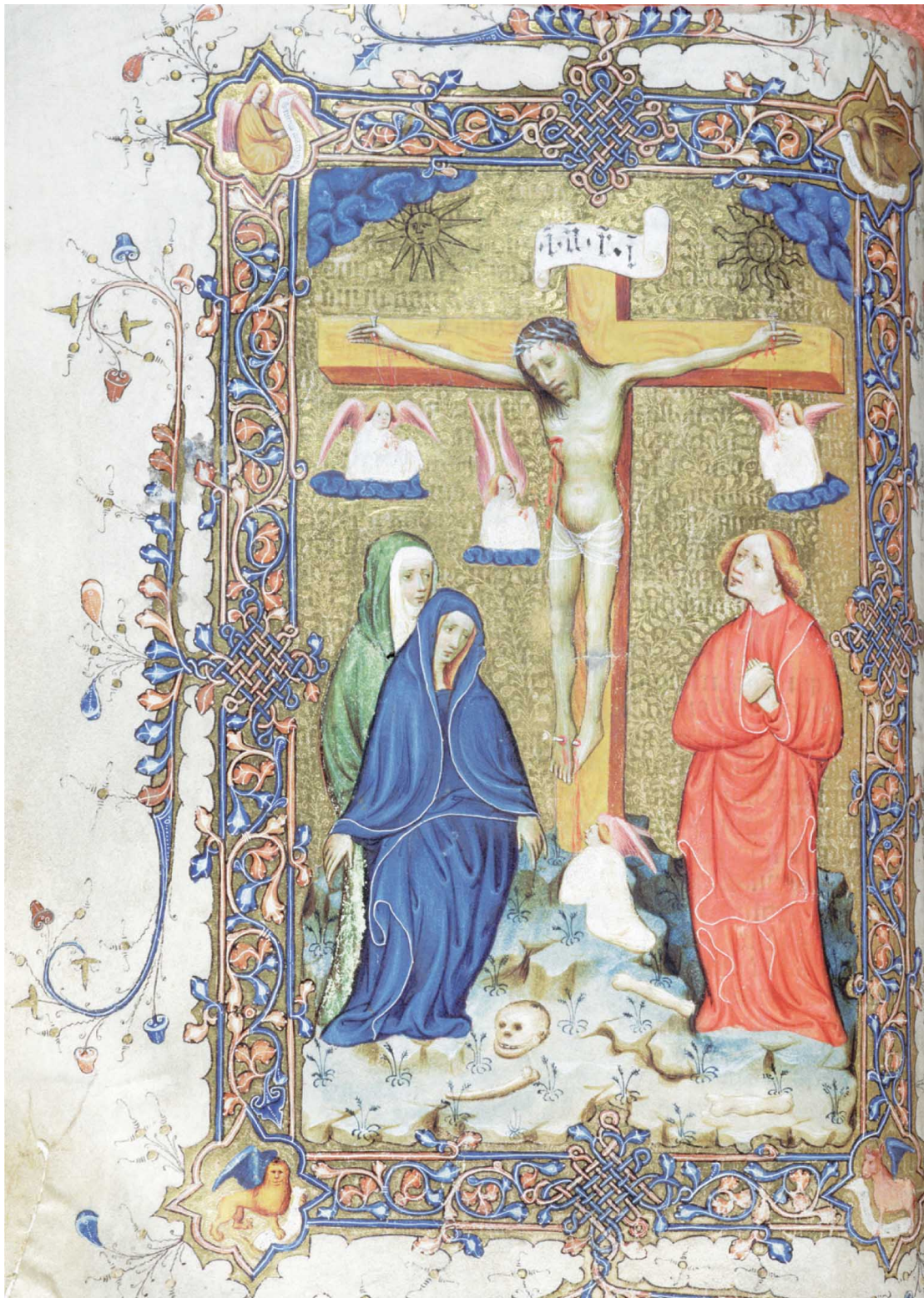
The Wilton Diptych, Flemish school, 1395–96

Richard II commissioned this double-panel painting, both pious and political, not long before his deposition. In it he is portrayed as a boy, perhaps ten years old, the age at which he became king. Two English kings, St. Edmund and St. Edward “the Confessor,” and John the Baptist, Richard’s patron saint, present the young king to the Virgin and Child, who are surrounded by angels. The Christ Child blesses the red-cross standard of St. George (the patron saint of England), about to be given into the kneeling king’s open hands. Richard’s robe and the angels’ sleeves display his personal emblem, a white hart (punning on *riche-hart*).



Allegory of Good Government, Ambrogio Lorenzetti, 1338–39

The extraordinary energies of later medieval urban culture (here Siena) are represented within larger structures of defense and aggression: the external walls of the city (lower right) protect against invasion from competing city states (for example, nearby Florence), even as the medieval skyscrapers within the walls signal intra-city competitions for urban power. Within these defensive structures, the commercial, educational, artisanal, and cultural activities of the city are pursued. Note, respectively, the agricultural products near the city gate on the right; the school room (right center); the shoe-maker (center); and the dancers (center). Siena's great cathedral (tower and dome) is placed on the far margin (upper left) of the fresco.



The Crucifixion, Lapworth Missal, 1398

This late medieval manuscript illumination typically portrays the humanity of Christ: frail, eyes closed, head inclining on his shoulder. At the sides stand the Virgin mother, who swoons in the arms of Mary Magdalene, and St. John the Evangelist. The skull signifies Golgotha (place of skulls), the site of the Crucifixion. According to medieval legend, the tree of knowledge had stood on the same site and Adam was buried there: thus the skull is that of Adam, whose original sin is being redeemed by the blood that the angels are collecting. The sun and moon symbolize the New and Old Testaments: as the sun illuminates the moon, the light of the New Testament reveals the hidden truths of the Old. Symbols of the four evangelists appear in the corners of the intricately decorated frame.



Portrait of Chaucer, ca. 1411

In his poem *The Regiment of Princes*, Thomas Hoccleve, a younger disciple of Chaucer, memorializes "My maistir Chaucer, flour of eloquence, / Mirour of fructuous entendement, / O universel fadir in science!" One manuscript preserves a small portrait of Chaucer that Hoccleve placed in the margin so "That they that han of him lost thought and mynde / By this peynture may ageyn him fynde." Chaucer holds a rosary in his left hand; attached to his gown, a penknife (used for making and mending quill pens) or pen case functions as a symbol of authorship.



Manuscript illumination of pilgrims leaving Canterbury, ca. 1420

Chaucer's pilgrims never get to Canterbury, but they do in the prologue to John Lydgate's *The Siege of Thebes*. In the prologue, Lydgate, a monk of Bury St. Edmund's and an enthusiastic follower of Chaucer, tells how on his own pilgrimage to Canterbury he encounters Chaucer's pilgrims. The Host invites the monk to join the company on their return journey and calls on him to tell the first tale. Lydgate is the middle figure in a monk's cowl, costumed more soberly than Chaucer's Monk. The cathedral and walls of Canterbury appear in the background.



Limbourg Brothers, *Tres Riches Heures* of John, Duke of Berry,
February scene, folio 2v

This page forms part of the splendid book of hours (a prayer book of daily and occasional prayers) commissioned by John, Duke of Berry (d. 1416), third son of John II of France. The illuminated manuscript, produced in 1412–16, begins with a page devoted to the activities of each month. This page is for the month of February. Like the opening of Chaucer's *Canterbury Tales*, written just twenty or so years earlier, the scene is divided between the natural, cyclical movement of the cosmos above and the human world below. The semi-circle at top represents the sun in its chariot moving as it always does (according to Ptolemaic astronomy) between the zodiacal signs of Aquarius and Pisces (the Fish). The rectangle below represents peasants working to survive in winter conditions: taking stock to market, chopping firewood, warming themselves by the fire. The semi-circle is divided by the necessity of numbers; the rectangle, by contrast, reveals that the human, constructed world is subject to accident: note, for example, the birds eating the accidentally spilled seeds.



The Money Lender and His Wife, Quentin Metsys, 1514

Metsys (d. 1530) worked in Antwerp (modern Belgium), one of the major trading centers of northwestern Europe in the later Middle Ages. Here we see the material world depicted in all its mesmeric attraction (note the gaze of both husband and wife, fixated on the coins as they are weighed); we also see how the material world pulls the gaze away from the spiritual world: the wife's eyes have drifted from her prayer book to the coins. The turn of both gazes seems oblivious to the possible spiritual consequences of obsessively material focus: neither husband nor wife seems to take in the fact that the scales that weigh the money might remind them of the weighing of souls at the Last

Judgment. Neither does the couple take in the spiritual resonances of the objects on the shelves behind them (for example, apple and extinguished candle). The entire painting, indeed, is an essay in observation and attention (note, for example, the convex mirror in the foreground, which reveals a figure in the room absorbed in a book).

The Sixteenth Century 1485–1603



St. George and the Dragon (London version), Paolo Uccello, ca. 1455–60.

A depiction by the Florentine artist Uccello of the legend that was to inspire Edmund Spenser in Book 1 of *The Faerie Queene*. Already held on a leash by the elegant lady—as if the struggle’s outcome were not in doubt—the dragon submits to the knight’s lance (thrust through the nose in a gesture that better recalls the domestication of cattle than the thwarting of an enemy). The desolate cave is strangely conjoined with the formal garden and

the lady's elegant court dress: the story is imagined as located at once in the wilderness and at the very center of civilization.



Thomas More, Hans Holbein, 1527

Painted on the eve of More's great conflict with Henry VIII over the validity of the king's marriage to Catherine of Aragon, Holbein's portrait emphasizes both the chancellor's importance and his strength of character. More wears the heavy gold chain and rich dress of high office, which he had satirized a decade earlier in *Utopia*. In all probability, if early biographies of More can be believed, he also wears a hair shirt under the velvet and fur, a hidden, painful reminder of the vulnerable flesh that he secretly mortified.



Edward VI and the Pope: An Allegory of the English Reformation, English school, ca. 1568–71

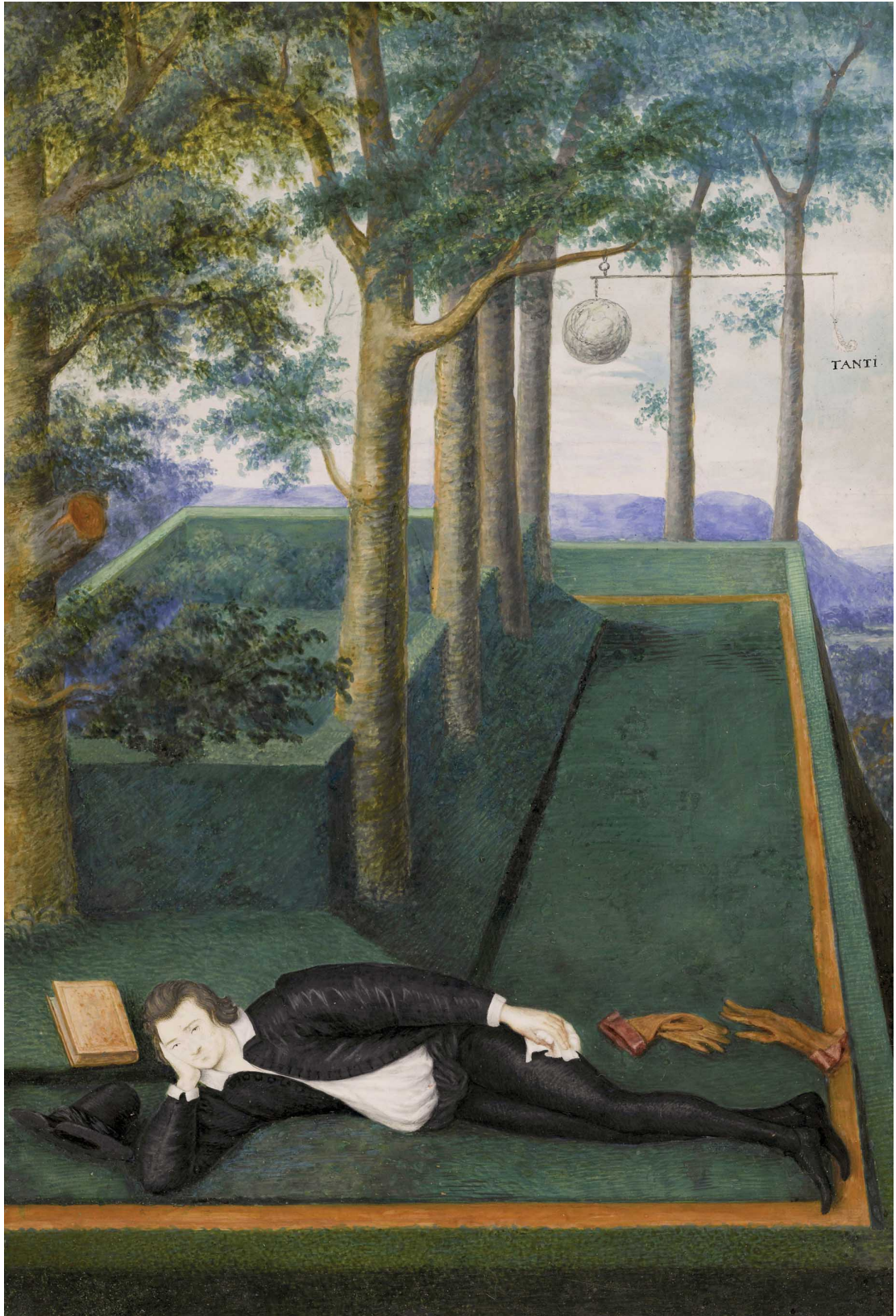
In this detail from a work of Protestant propaganda, the dying Henry VIII points to his young son and heir, Prince Edward, who is seated on a chair of state and is now Supreme Head of the Church of England. An open book at Edward's feet is inscribed

with a line from the New Testament's First Epistle of Peter: "The word of the Lord endureth forever." The book, symbolizing the power of vernacular Bible translation, crushes the pope, to whose tiara are attached ribbons inscribed "Idolatry" and "Superstition." The attack on the papacy is underscored by the words "Feigned holiness," and the inscription across the pope's chest, "All flesh is grass," makes the point that the Catholic pontiff is an ordinary, corruptible mortal. To the left two monks flee the pope's downfall. Several places in the painting were intended for further inscriptions, but for unknown reasons these were never completed.



The Wife and Daughter of a Chief, John White, 1585

Accompanying Thomas Hariot's *Brief and True Report of the New-found Land of Virginia*, John White's watercolors chronicle Algonquin life as seen by the English voyagers. Here, a girl "of the age of 8 or 10 yeares" carries a European doll, dressed in full Elizabethan costume, that she has clearly been given as a gift by the strange visitors. The presentation of small gifts was a regular English practice, frequently alternating with murderous violence. White's drawing manages to convey both the exoticism and the dignity that Hariot and others perceived in the American natives.



Henry Percy, 9th Earl of Northumberland, Nicholas Hilliard, ca. 1590–95

Henry Percy's interests in natural science, mathematics, astronomy, alchemy, and philosophy earned him the nickname "The Wizard Earl." One of the wealthiest aristocrats in England, Percy became the patron of a remarkable group of scientists and intellectuals. He often joined them in conducting experiments and making astronomical observations, but in this elegant miniature, he is alone, reclining in a formal garden overlooking a distant landscape. His slightly disheveled dress and pose suggest the melancholy temperament that was highly regarded in this period. The emblematic object hanging in the tree—a globe or cannon ball balanced by a feather—has long tantalized interpreters, as has the significance of the word *tanti* (in Latin, "so much"; in Italian, "so many"). In 1605, suspected of conspiracy against King James, Percy was imprisoned in the Tower of London. During his imprisonment, which lasted for sixteen years, he continued his scientific experiments.



Portrait of Abd al-Wahid bin Masoud bin Muhammad al-Annuri,
artist unknown, 1600

In 1600 the forty-two- year- old al-Annuri arrived in London as the ambassador of the Moroccan ruler Mulay Ahmed al-Mansur with a proposal for a military alliance with England against Spain. The imposing appearance of the ambassador made a sensation in London and may have influenced Shakespeare's conception of what the Moor Othello looked like.



Elizabethan Gloves, London, ca. 1600

"See how she leans her cheek upon her hand," Romeo sighs, as he looks up at Juliet on her balcony; "O, that I were a glove upon that hand / That I might touch that cheek!" It was fashionable among the Elizabethan elite to wear fancy gloves, often perfumed

with sweet-smelling oils. These particularly elaborate leather gloves, decorated with satin, silk, and seed pearls, were in all likelihood a gift, most probably a love-token. Their imagery includes weeping eyes, to symbolize love-sickness, and pansies, also known at the time as "love-in- idleness" or "heartsease."



The "Chandos" Portrait of William Shakespeare, anonymous, date unknown

The formal portrait of the playwright that appears in the First Folio edition of his works depicts him stiffly posed in a brocade jacket and a heavily starched collar. Here, in a portrait named

after its owner, the Duke of Chandos, Shakespeare is presented less formally and more as his friends and colleagues may have known him. The artist is unknown, but some speculate that it may have been Shakespeare's fellow actor Richard Burbage.



A Young Man, Nicholas Hilliard, ca. 1600

This tiny painting from a playing card approximately two inches square represents the "other side" of Elizabethan love poetry: passion replaces languor. The image of the lover tormented by the "fire" of his mistress's eyes or the hellish inner torment of desire was common. Though Sidney's *Astrophil* lives "in blackest winter night," he feels "the flames of hottest summer day" (p. 550), while even disillusioned lovers in Shakespeare's sonnets do not know how "To shun the heaven that leads men to this hell" (p. 637). The locket held by the young man presumably contains another miniature: a portrait of the beloved.



Elizabeth I in Procession, attributed to Robert Peake, ca. 1600

Carried on a litter like an image of the Virgin in the religious processions of previous centuries, the gorgeously arrayed Queen Elizabeth is shown here as a time-defying icon of purity and

power. When the painting was executed, the queen was sixty-seven years old. Until the end of her life, she continued her custom of going on "Progresses" through the realm: surrounded by her courtiers and ladies in waiting, she would venture forth to show herself to her people, many of whom nearly bankrupted themselves to entertain her in style.



The Drake Jewel, Nicholas Hilliard, ca. 1580s

Elizabeth I gave this remarkable jewel to Sir Francis Drake, the Elizabethan naval hero and explorer, sometime before 1591. (He is wearing it in a portrait painted in that year.) The profile head of an African man superimposed on that of a European woman makes ingenious use of the brown and white bands of the sardonyx (a variety of quartz). The Black man is shown wearing a *paludamentum*, the mantle worn by Roman emperors and generals, and Elizabeth may have selected it to show her imperial ambitions. The contrast between “black” and “fair” was central to the poetry of her period, with Elizabeth’s whiteness, often accentuated through makeup, serving as an ideal. See, for example, Sidney’s *Astrophil and Stella*, sonnet 3; *Othello*; and Lovelace’s “A Black Patch on Lucasta’s Face.”



Sir Walter Raleigh (Raleigh), unknown English artist, 1588

This portrait of the soldier, courtier, politician, and writer was painted in the year of the attack by the Spanish Armada. Raleigh presents himself as the queen's devoted servant, wearing her

colors of black and white and her emblem (the pearl, symbol of virginity) in his left ear. The pearls on Raleigh's sable-trimmed cloak form the rays of a "sun in splendor," a heraldic divide also found in portraits of the queen. In the top left-hand corner, over the motto "Amor et Virtute" ("By love and virtue") is a crescent moon, the device of Elizabeth as the moon goddess Cynthia, and the subject of a poem by Raleigh himself.

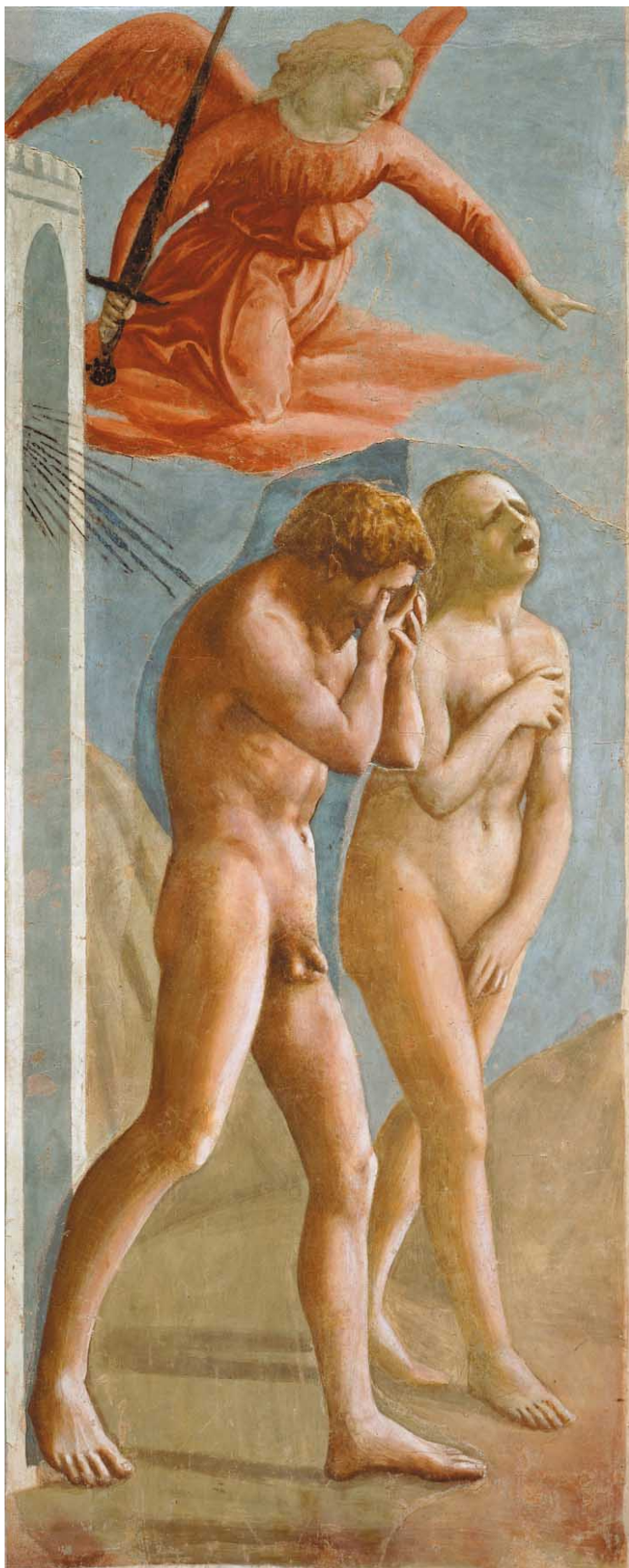


Sir Anthony Mildmay, Knight of Apthorpe, Northamptonshire,
Nicholas Hilliard, ca. 1590–93

The Elizabethan upper classes indulged in unrestrained, utterly shameless exhibitions of sartorial costliness and splendor.

Anthony Mildmay was a gentleman of no particular distinction, military or otherwise, but he presents himself here in the midst of dressing (or undressing) either for battle or, more likely, for one of the ceremonial combats known as jousts. The portrait enables him to show off both his lavish suit of armor and his legs. His dog seems suitably impressed.

The Early Seventeenth Century 1603–1660



The Expulsion from Paradise, Masaccio, ca. 1427–28

This striking fresco shows an agonized Adam and Eve being driven from Eden by a sword-wielding angel. Adam is so overcome he buries his face in his hands; Eve's face is a mask of despair. They do not touch: each seems imprisoned in his or her own pain. While Adam and Eve experience great emotional torment in Books 9 and 10 of *Paradise Lost*, Milton's representation of their expulsion from Paradise at the end of Book 12 is notably different from Masaccio's (see p. 1659).



John Donne, anonymous, ca. 1595

This portrait presents Donne in the guise of a melancholy lover fond of self-display; the signs are his broad-brimmed black hat, soulful eyes, sensual lips, delicate hands, and untied but expensive lace collar. Parts of Donne's *Songs and Sonnets* (pp. 886–902) date from this period. Melancholy was supposedly

caused by an excess of black bile and was often associated with scholarly and artistic temperaments. Robert Burton's massive and extremely popular *Anatomy of Melancholy* (1621) saw it as a near universal attribute of the period. Famous literary characters with melancholic temperaments include Hamlet, *Twelfth Night's* Duke Orsino, *As You Like It's* Jacques, and Milton's Il Penseroso (p. 1395).



Lady Sidney and Six of Her Children, Marcus Gheeraerts the Younger, ca. 1596

This portrait of Barbara (Gamage) Sidney, wife of Sir Robert Sidney of Penshurst, provides an insight into domestic relations in the period, as well as an illuminating comment on Ben Jonson's poem "To Penshurst" (p. 1051). Robert Sidney (brother of Sir Philip Sidney) is absent, serving as governor of the English

stronghold in Flushing. Lady Sidney is portrayed as a fruitful, fostering mother. Her hands rest on her two sons—both still in skirts, though the heir wears a sword; the four daughters are arranged in two pairs, the elder of each pair imitating her mother's nurturing gesture. The eldest daughter will become Lady Mary Wroth, author of *Urania* and the sonnet sequence *Pamphilia to Amphilanthus* (p. 1072).



Queen Catherine of Aragon
wife to Henry VIII of England
described by John G. Johnson
1900

Lucy, Countess of Bedford, as a Masquer, attributed to John de Critz, ca. 1606

Lucy (Harington) Russell, Countess of Bedford, prominent courtier, favorite of Queen Anna, patron of Donne and Jonson, and frequent planner of and participant in court masques, is shown in masquing costume for the wedding masque *Hymenaei* (1606), by Ben Jonson and Inigo Jones. Jonson describes the masquing ladies as "attired richly and alike in the most celestial colors" associated with the rainbow, with elaborate headdresses and shoes, "all full of splendor, sovereignty, and riches." Their masque dances were "fully of subtlety and device."



"A Daughter of Niger" and "Torchbearer of Oceania," Inigo Jones, ca. 1605

Inigo Jones's career in theatrical design for the court began with his scenic and costume designs for Ben Jonson's *The Masque of Blackness* (1605) (pp. 1041–48). The four hundred preparatory drawings Jones made for the production include these watercolor renderings of "A Daughter of Niger" and the "Torchbearer of Oceania." Images of these and other masque costumes influenced Shakespeare's *Tempest*, as well as John Smith's and Richard Ligon's views of women "performers" in Virginia and the Cape Verde Islands, respectively. The blackface makeup in *The Masque of Blackness* was the subject of discussion among contemporaries. (For another discussion of makeup, see Jonson's "Fine Lady Would-be," p. 1049.) Cavendish's prose utopia *The Blazing World* (1666) features people with a wide range of skin colors, "Complexions; not white, black, tawny, olive-or ash-colored," but azure, deep purple, "grass-green," scarlet, and orange (p. 1366).



Henry, Prince of Wales with Robert Devereux, 3rd Earl of Essex in the Hunting Field, Robert Peake, ca. 1605

Henry, Prince of Wales, the eldest son of James I and Anna of Denmark, is shown here as a man of action. He is attended by

Robert Devereux, third Earl of Essex, the son of Elizabeth I's disgraced favorite. Even as the painting celebrates the boys' likeness, subtle variations in their clothing indicate the differences in their social status. The painting represents the idealized male friendship we see celebrated in poems such as Donne's verse letter to Henry Wotton (p. 906) and Jonson's Cary-Morison ode (p. 1057).



Anna of Denmark, and a Groom, Paul Van Somer, 1617

Anna of Denmark a princess and member of the Oldenburg dynasty, married James VI, king of Scotland and the future king of England, in 1589. Here we see her in full power: dressed for

the hunt and standing in front of Oatlands Palace and the gate she had commissioned from Inigo Jones. The unidentified Black groom holding the queen's horse wears the scarlet and gold livery of the House of Oldenburg, reminding viewers of the queen's political connections.



Cookmaid with Still Life of Vegetables and Fruit, Nathaniel Bacon, ca. 1620–25

An accomplished English amateur painter, Bacon was related to the writer Sir Francis Bacon, and his wife was one of Queen Anna's ladies of the bedchamber. Netherlandish influences are evident in this remarkable painting. The eroticism of the painting is obvious; the ripe melons surrounding the cookmaid bear a marked resemblance to her voluptuous bosom. According to a letter dated to June 1626, Bacon was growing melons in his estate in East Anglia. Poetic blazons often compare women and their body parts to food; see, for example, Herrick's "Upon the Nipples of Julia's Breast" (p. 1226). But this painting resonates most powerfully with the image of young women bearing an

“emblem of themselves in plum, or pear” in Jonson’s “To Penshurst” (p. 1054) and with Marvell’s “The Garden” (p. 1281), in which the speaker, overwhelmed with the erotic rush of nature’s plenty, “stumbl[es] on melons” and falls “on grass.”



Apollo and Diana” or “The Liberal Arts Presented to King Charles and Queen Henrietta Maria,” Gerrit van Honthorst, 1628

George Villiers, the Duke of Buckingham, who plays a starring role in this painting, was assassinated in August 1628, probably while it was still a work in progress. The painting represents Buckingham as Mercury leading the seven Liberal Arts out of a dark cave in which they have been languishing, and presenting them to Charles I (as Apollo, god of art and learning) and Henrietta Maria (as Diana, Apollo’s sister, and goddess of virginity), while winged cherubs distribute the rewards of royal (or divine) patronage.



Charles I on Horseback, Sir Anthony Van Dyck, 1637–38

One of Charles I's court painters, knighted and pensioned by the king, Van Dyck produced several portraits of the royal family and their circle at court. This magnificent equestrian portrait of the king in armor presents him as hero and warrior, in a pose that

looks back to portraits and statues of Roman emperors on horseback. It was painted to be hung at the end of the Long Gallery in St. James Palace.



Oliver Cromwell, Robert Walker, ca. 1649

By the time of the 1649 execution of King Charles I, Cromwell was the foremost general in the New Model army. His harsh campaign in Ireland (1649–50), marked by massacres of the native Irish, is celebrated in poems by Milton and (more ambivalently) Marvell (p. 1280). Upon the Restoration of the monarchy, Cromwell's body was disinterred from Westminster Abbey and his head was placed upon a pole above Westminster Hall. Robert Walker painted portraits of the major parliamentary figures, including paired portraits of Lucy and John Hutchinson (see p. 1240 in this volume). A comparison with Van Dyck's portrait of Charles I on horseback (above) reveals both Walker's indebtedness to and differences from the court painter.

The Restoration and the Eighteenth Century 1660–1785



Great Fire of London, Dutch school, 1666

The fire of London, described by Dryden in *Annus Mirabilis* (p. 32) and by Pepys in his diary (p. 74), destroyed most of the central city. In the foreground of this panorama, huddled refugees carry their belongings away from the city. Under a pall of smoke across the Thames, St. Paul's Cathedral blazes in the center, with London Bridge on the far left and the Tower on the far right. The fire raged for four days, after which a new city eventually rose from the ashes.



Bristol Docks and Quay, anonymous, early eighteenth century

Bristol, in southwest England, profited enormously from the expansion of transatlantic slavery. From this port, merchants sent trinkets, guns, and rum to West Africa in exchange for enslaved people, who were transported to North America and the West Indies in exchange for money and sugar. This painting shows a bustling metropolis whose trade makes possible the busy shops at the right and the great houses in the background.



Pineapple and Butterfly, from *Metamorphosis Insectorum Surinamensium*, Maria Sibylla Merian, 1705

Merian (1647–1717) was a remarkable German artist and naturalist who in 1699 traveled with her daughter to Surinam, then a Dutch colony in South America. Merian's *Metamorphosis* featured extraordinarily detailed images of many plants and animals unfamiliar to Europeans. Her scientific illustrations were notable for depicting these life forms not as static or isolated, but in their various life stages and interacting with other creatures in their habitats. Here she shows a pineapple with a cochineal insect and multiple life stages of a butterfly.



Gulliver Taking Leave of the Houyhnhnms, Sawrey Gilpin, 1769

In part 4 of *Gulliver's Travels*, Swift cleverly makes use of the eighteenth-century British love of horses. Gulliver's infatuation with the dignity and nobility of the Houyhnhnms reflects the feelings of many hunters mounted for the chase or of gentlefolk promenading in the park; some preferred horses to human beings. Commercially, "horse painters" found eager and wealthy buyers, while Sawrey Gilpin tried to elevate horse painting by placing his horses against rich landscapes and in historical settings.



Garrick between Tragedy and Comedy, Joshua Reynolds, 1762

Sir Joshua Reynolds specialized in portraits that characterized his subjects by alluding to classical literature and art. Here, the great actor David Garrick is torn between Comedy, on the left, and

Tragedy, on the right. The picture parodies a well-known image, Hercules between Virtue and Pleasure, and alludes to Guido Reni (Tragedy) and Correggio (Comedy). Exalted Tragedy urges Garrick to follow her, but darling Comedy drags him away.



The Beggar's Opera, act 3, scene 11, William Hogarth, 1729

The highwayman Macheath, in leg irons, stands at the center, flanked by the women between whom he cannot choose. To the left, Lucy kneels before the jailer Lockit; to the right, Polly kneels before her father, Peachum. In the rear, a group of prisoners waits for its cue. But the setting is not so much a prison as the theater; spectators are seated on each side of the stage. Hogarth connects the audience with the actors just as *The Beggar's Opera* does, suggesting corruption "through all the employments of life." Behind Peachum, John Gay confers with his producer, John Rich.

Below them, seated at the far right, the Duke of Bolton (note his Star of the Garter) exchanges a rapt gaze with Polly; a satyr points down at him. On opening night, the duke fell in love with the actor who played Polly, Lavinia Fenton. He returned every night, until they became lovers—two decades later, they married.



A Philosopher Giving That Lecture on the Orrery, in Which a Lamp Is Put in Place of the Sun, Joseph Wright, 1766

Joseph Wright came from the English Midlands, where an intense interest in science helped spark the industrial revolution. The orrery, a mechanism that represents the movements of the planets around the sun, was one of many devices that taught the public to appreciate the wonders of science. In this picture, the philosopher at the center bears a striking resemblance to

portraits of Sir Isaac Newton, who had cast light on the solar system. Strong effects of light and shade play over the faces around the lamp, as if to reflect the literal meaning of enlightenment.



The Death of General Wolfe, Benjamin West, 1771

History painting—pictures that represent a famous legend or historical event—was the most prestigious genre of eighteenth-century art. West's painting of Wolfe, who died on the day that he captured Quebec, revolutionized the genre by dressing the figures in contemporary clothes, not classical togas. Twelve years after his death, Wolfe had become an icon; the composition draws on images of mourners around the dead Christ. The poetic shading is also appropriate to Wolfe. The night before he died, he is supposed to have said of Gray's "Elegy" (p. 899) that he "would

rather have been the author of that piece than beat the French tomorrow"; and in his copy of the poem, he marked one passage: "The paths of glory lead but to the grave."



The Parting of Abelard from Heloise, Angelika Kauffmann, ca. 1778

Angelika Kauffmann, born in Switzerland in 1741, was a child prodigy; at eleven she made a name in Italy for her portraits. From 1766 to 1781 she lived in England, where she was admired both as a singer and as a painter. During the eighteenth century,

the affair of Abelard and Heloise, which Pope depicted as a struggle between God and Eros, softened into a sentimental love story. Rousseau's novel *The New Heloise* (1761) helped transform the heroine into a saint of love. In an Age of Sensibility, Kauffmann portrays a youthful and feminized Abelard, not a wounded middle-aged scholar, and pathos, not repentance, marks this tender parting.



The Parting of Abelard from Heloise, Angelika Kauffman, ca. 1778

The great British portraitist and landscape painter Thomas Gainsborough (1727–1788) composed many versions of this scene. Eighteenth-century artists and writers confronted the lives of the rural poor, with increasing vividness and varying degrees of

idealization, from Thomas Gray's deeply pondered musings on the poor's deprivations and uncorrupted purity of life in "Elegy Written in a Country Churchyard" (1751), to Oliver Goldsmith's *The Deserted Village* (1770), which mourns the depopulation and loss of innocence of the countryside, to poems by working-class writers Stephen Duck and Mary Collier, which take a harder view of rural life. Gainsborough's painting is suffused with "sensibility," as it tenderly and dramatically presents motherhood and innocent children in a glowing group, surrounded by darker, expressive, wild natural forms.



A Linen Market with a Linen Stall and Vegetable Seller in the West Indies, Agostino Brunias, ca. 1780

Brunias was retained in the 1770s by colonial administrator Sir William Young to document life on several Caribbean islands that Britain had gained from the French by the end of the Seven

Years' War (1763), including Dominica (of which Young would later become governor). This painting depicts rich Europeans, the people they enslaved, and free people of color in Roseau, capital of Dominica, all participating in a harmonious commercial scene. James Boswell, in a note to his poem "No Abolition of Slavery" (see p. 984, n. 6), takes Brunias's paintings at face value, citing them as evidence that Britain's plantations and colonies were cheerful places. Art historians have held more complex views. Brunias deliberately ignores the violence and exploitation of colonies built on enslavement, yet also seems to celebrate the diversity of island life: the subtle, wide variety of his subjects' skin tones, as here, as well as the different degrees of status represented by nonwhite people, and even the richly various details of their clothing, seem to call into question the stark, binary racial categories on which slavery had come to rely.



Portrait of an East India Company Official in India, Dip Chand, ca. 1760–64

Dip Chand was an Indian artist associated with the Murshidabad area. In this painting, he depicts an East India Company official in a distinctively Indian way. The official sits on the ground holding a hookah, with betel nut for chewing nearby; two attendants

stand in the background, and a steward or visitor in front. The portrait is likely of William Fullerton, a surgeon in the East India Company and one-time mayor of Calcutta (now Kolkata). He was the only survivor of an attack on the Company in Patna by local ruler Mir Qasim in 1763.



Tipu's Tiger, ca. 1782–99

Tipu Sultan, or Sultan Fateh Ali Sahab Tipu (1751–1799), was the Muslim ruler of the Kingdom of Mysore in South India from 1782 to 1799, and fought against British East India Company incursions in a series of Anglo-Mysore Wars. Known as the Tiger of Mysore, he commissioned this mechanical sculpture around 1795, carved in wood and over five and a half feet long, of an Indian tiger devouring a European soldier. Inside the tiger is a pipe organ, and when the crank to the left of it is turned, the soldier emits groans and raises his arm. Despite initial military successes, Tipu was finally defeated and killed in battle at his besieged capital Srirangapatna in 1799 by the British, who thereby gained control of South India; and the object was

shipped to what would become the Victoria and Albert Museum.
It remains a potent symbol of Indian resistance to British rule.

CHAPTER 1. OF SENSE

Concerning the thoughts of man, I will consider them first singly and afterwards in train or dependence upon one another. Singly, they are every one a representation or appearance of some quality or other accident of a body without us, which is commonly called an object. Which object worketh on the eyes, ears, and other parts of man's body, and by diversity of working produceth diversity of appearances.

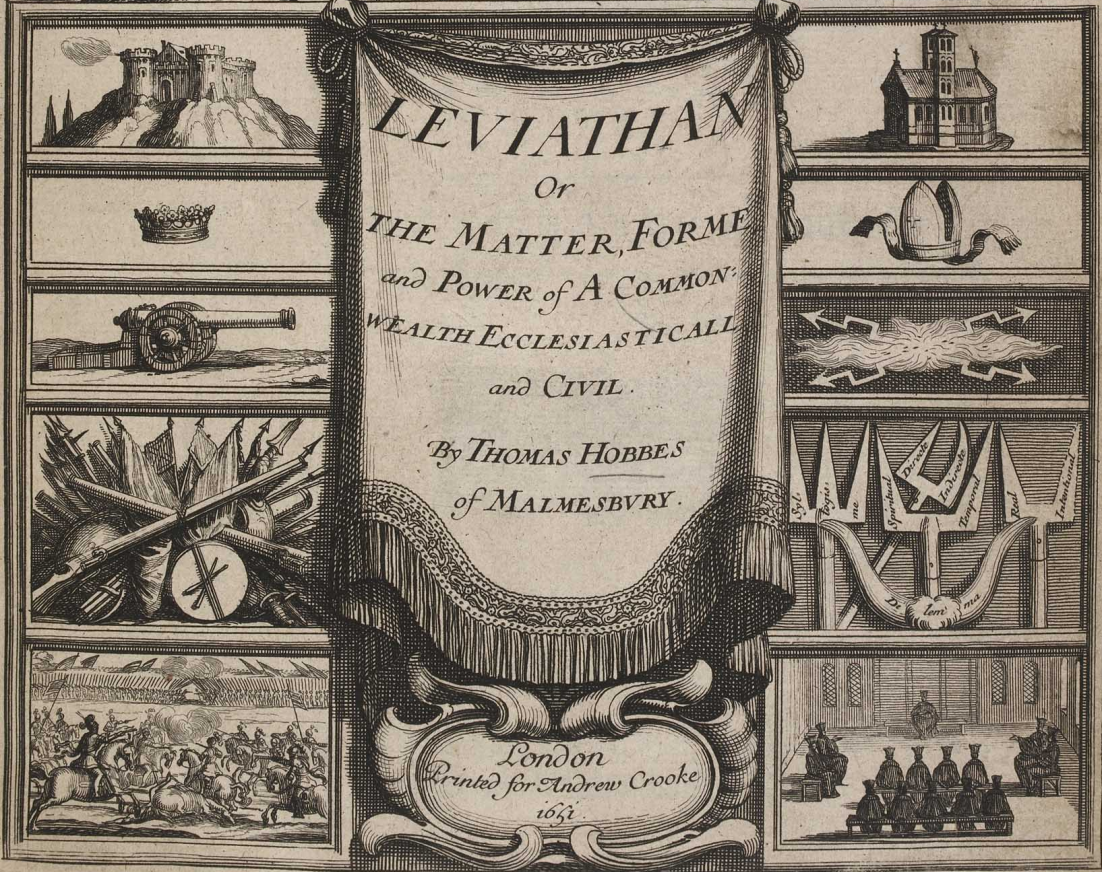
The original of them all is that which we call sense. (For there is no conception in a man's mind which hath not at first, totally or by parts, been begotten upon the organs of sense.)⁵ The rest are derived from that original.

To know the natural cause of sense is not very necessary to the business now in hand, and I have elsewhere written of the same at large. Nevertheless, to fill each part of my present method, I will briefly deliver the same in this place.

The cause of sense is the external body or object which presseth the organ proper to each sense, either immediately as in the taste and touch, or mediately, as in seeing, hearing, and smelling; which pressure, by the mediation of nerves and other strings and membranes of the body continued inwards to the brain and heart, causeth there a resistance or counterpressure or endeavor of the heart to deliver itself;⁶ which endeavor, because outward, seemeth to be some matter without. And this seeming or fancy is that which men call sense; and consisteth, as to the eye, in a light or color figured; to the ear, in a sound; to the nostril in an odor; to the tongue and palate in a savor; and to the rest of the body in heat, cold, hardness, softness, and such other qualities as we discern by feeling. All which qualities called "sensible"⁷ are, in the object that causeth them, but so many several motions of the matter by which it presseth our organs diversely. Neither, in us that are pressed, are they anything else but diverse motions; for motion produceth nothing but motion. But their appearance to us is fancy, the same waking, that dreaming. And as pressing, rubbing, or striking the eye makes us fancy a light; and pressing the ear produceth a din; so do

the bodies also we see or hear produce the same by their strong though unobserved actions. For if those colors and sounds were in the bodies or objects that cause them, they could not be severed from them, as by glasses⁸ and in echoes by reflection we see they are; where we know the thing we see is in one place, the appearance in another. And though at some certain distance the real and very object seem invested with the fancy it begets in us, yet still the object is one thing, the image or fancy is another. So that sense in all cases is nothing else but original fancy, caused (as I have said) by the pressure, that is by the motion, of external things upon our eyes, ears, and other organs thereunto ordained.

Non est potestas Super Terram quae Comparetur ei Iob. 41. 24.



Leviathan. Abraham Bosse's frontispiece for *Leviathan* was based on a sketch by Hobbes. The "Leviathan" or commonwealth is shown as a gigantic human figure holding a scepter and a sword; the figure is made up of many tiny individual humans who have joined together in the social contract. Hobbes's royalist sympathies are betrayed in the figure's face, which is that of King Charles. The small pictures in the lower part of the engraving display the various attributes of civil power on the left, and ecclesiastical power on the right.

But the philosophy schools⁹ through all the universities of Christendom, grounded upon certain texts of Aristotle, teach another doctrine, and say for the cause of vision, that the thing seen sendeth forth on every side a visible species—in English, a visible show, apparition, or aspect, or a being seen—the receiving whereof into the eye is seeing. And for the cause of hearing, that the thing heard sendeth forth an audible species, that is an audible aspect or audible being seen, which entering at the ear maketh hearing. Nay for the cause of understanding also they say the thing understood sendeth forth intelligible species, that is an intelligible being seen, which coming into the understanding makes us understand. I say not this as disapproving the use of universities, but because I am to speak hereafter of their office in a commonwealth, I must let you see on all occasions by the way what things would be amended in them; amongst which the frequency of insignificant speech¹ is one.

* * *

Endnotes

- Note 5: This view of the mind as a blank sheet written on by physical experience will influence the philosophy of John Locke and David Hume.[Return to reference 5](#)
- Note 6: Hobbes's physiology of sense is, in keeping with his premises, strictly mechanical.[Return to reference 6](#)

- Note 7: That is, accessible through the senses.[Return to reference 7](#)
- Note 8: Mirrors.[Return to reference 8](#)
- Note 9: Led by the Scholastic philosophers (schoolmen).[Return to reference 9](#)
- Note 1: Unmeaningful speech. Compare Bacon's critique of the idols of the marketplace and the theater in *Novum Organum* 43–44 and 59–62.[Return to reference 1](#)